SERAPHIM NO. 4

SERAPHIM

extends thanks to -

John Fantucchio

Meade Frearson

Jeff Jones

Roy Krenkel

Don Rosa

Joseph Veilleux

Dick Voll

Basil Wolverton

and you...

for buying this

issue.

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Seraphim #4 (formerly the EC Fan Addict). Price - 40¢ Cost of #5 will be $1. Thomas Veilleux - editor & publisher - at 42 Sterling Street, Waterville, Maine 04901. Unpublished pro art-work wanted, will buy or trade.

EDITORIAL

Seraphim #4 is finally here, I hope that you like the new title, and the new look. I'm sure you'll agree that it is quite an improvement over the three previous ones. The reason for the title change - the old one was to corny.

Again, thanks to everyone who had something to do with this issue. Without you where would I be.

If you like this magazine, then tell your friends about it... and get them to order it. A lot of money is involved in putting this , and any other magazine out, and without the support of fandom these magazines cannot continue. Order number five now, don't wait. The sooner I have enough cash, the sooner I can get the next issue out.

Numbers one to three are now sold out, no copies are available. If you want extra copies of this issue please send for them now.

Next issue - the price will be raised to one dollar a copy and the jump should prove well worth it. There will be at least 40 pages, and if I have enough money there will be more. Some beautiful artwork, which will include some never before published originals by Al Williamson, Roy G. Krenkel, Berni Wrightson, Dan Adkins, John G. Fantucchio, and many others. I guarantee that you'll get your money's worth, and more. I'm hoping to have an in depth look at Ghastly Graham Ingles by Dick Voll for next issue, along with other articles on the great EC group.

THE COMPLETE EC CHECKLIST is now in preparation. It will be photo offset, with a wrap around binding, and will include every issue of every title. It will be the best way devised to keep track of your EC collection. Reserve your copies now, as it is sure to be a sellout. The price is only 25¢... for so little how could you go wrong.

continued....

This issue was to have an ad for Spa Fon in it, but it never reached me in time. I will say that it is a fine magazine, though, and if you haven't seen it, I suggest that you try a copy. The fifth issue should be out soon, with a Frazetta cover (in full color) and other artwork by Berni Wrightson, Steve Hickman, M. W. Kaluta, Steve Harper, and others. The price is $1.50 and it is available from- Rich Hauser; 4519 N. Richmond; Chicago, ill. 60625.

The other, and in my opinion the best, EC fanzine is Squa Tront. Number three is the latest issue and is $2. It is well worth it, as it has full color covers, good articles, and unpublished art by Al Feldstein, Frazetta, Crandall, Wrightson, Evans, and many others. It is a must for any EC collector.

Squa Tront is available from Jerry Weist, 1849 S. 127 St. E., Wichita, Kansas 67207.

If you have some unpublished pro artwork, don't keep it all for yourself, why not allow it to be published in Seraphim. It would be greatly appreciated. Or if you want to sell your artwork or trade it, why not drop me a line.

What more can I say, except buy Seraphim #5 for only a buck a copy, and send your quarters for the Complete EC Checklist. And, write... I need your comments and criticisms. Till next issue -

Hooh Ha

Tom Veilleux

Thomas Veilleux - 42 Sterling St. - Waterville, Maine 04901

REED CRANDALL

By Joseph Veilleux

When an EC collector is accosted with the burning question "Who is your favorite artist on the EC staff?" the answer will inevitably be Al Williamson or Frank Frazetta, or possibly Wally Wood. The indignant reply to the question, Why? will invariably be, "Coz he's the best artist. Wow! I've never seen anything as beautiful as his work on the science fictions." This is typical of the current trend in EC fandom. One is a Frazettan or Williamsonian or a Woodite because of the emphasis on the science fiction titles in the three EC fanzines. That's all he's become acquainted with. I believe a little diversification is in order. Therefor witness this article and become a Crandallian 1st class.

Reed Crandall was especially unique among the members of the EC staff. To my knowledge no other of Gaines luminaries came to EC with a broader background in established comicdom. Crandall's work is avidly collected by even the cretins who have the nerve not to be enthralled by the Educational Comics Group.

From 1940 until 1953 Reed Crandall worked steadily for many comic companies, but ordinarily for Quality Comix, which was the "QUALITY" comic art company of the forties. He illustrated many of that outfit's mainstays. He worked on the popular Dollman strip in Feature and later Dollman Comics. He illustrated The Ray in Smash Comics 23-29. He drew Hercules in Hit Comics. In Police Comics 1-10 he did the then popular Firebrand Feature. Crack Comics containe d beautiful Crandall work on Captain Triumph, one of Quality's long-lived characters. When Crack became Crack Western, he put spurs on his great work and did Arizona Raines. He masterminded the brilliance of the Captain Daring strip in Buccaneer Comics. His greatest achievement at Quality was probably the entrenching of a comic book character into the American way of life with his Blackhawk strip in most of the issues of Military Comics 13-70.

When Quality began to slip in popularity, Reed Crandall came to our beloved EC. Arriving in 1953, he was, I believe, the last to join the EC complement with the possible exception of Angelo Torres. With EC Crandall became a different artist. He necessarily relinquished the action strip technique he used with the Quality superhero and attempted to humanize his characters - to synchronise the facial structures and tonal backgrounds to the typical EC stories which were all basically character studies. He created his characters, he personfied them, he gave them life in portraiture. His people were people ugly, sad, pathetic, mad, ecstatic. In this vein he has no equal. In the following paragraph I shall attempt to aquaint the EC collector (especially the newcomer) with the better Crandall work with which to enhance his collection.

Reed Crandall graced only four of the much vaunted science fiction titles. The first and, in my opinion, the best was Weird Fantasy #22 in which his "The Silent Towns" was the lead story. This was a typical 8 page last-man-on-planet-meets-last-woman-on-planet-and-doesn't-want-her story. In "The Silent Towns" his fantastic fine line face and body shading began to develope. He hadn't yet called upon his detailed background work though. This issue is a good example of early Crandall science fiction.

Crandall's other science fiction endeavers were five shorts in Weird Science Fantasy #26-the flying saucer issue, "Close Shave" in Weird Science Fantasy #27, and "Genesis" in Weird Science Fantasy #29.

An excellent example of this artist's work for the EC war comics can be found in Two Fisted Tales #35, the third special Civil War issue. His six pager "Memphis" is a classic piece of Crandall. The phenomenal power of his characterization is nothing less than stunning. The pride, the excitement, the anguish, the hate, the horrible senseless destruction of war are Crandall's to command. The awesome majesty of union gunboats plowing through the fog, the fantastic river combat scenes, and the final artistic eulogy to dead ships and dead sailors makes this a prized part of my EC collection.

Almost everything Reed Crandall did for the EC horror and crime comics was exceptional. My vote for his best work in Vault of Horror would have to be "Top Billing" in issue #39. Here he makes extensive use of his fine line background work, the same kind of work he has done for recent "Creepy" issues. The black, white, and blue shaded splash page is exceptionally pleasing.

"The High Cost of Dying" in Haunt of Fear #21 is a delicately beautiful chronicle of a grieving in the grip of nineteenth century parisian poverty. Crandall's classic care for facial emotion can be readily seen in this exemplary piece of art.

In Spa Fon #3 the story "Swamped" in Haunt of Fear #27 was credited, through an oversight, to Jack Davis. Overlooked in the swamp water of the first panel was the signature of R. Crandall. "Swamped"is one of my three favorite Crandall EC's. This is a story about a ghoul living in a house on stilts over a quicksand bog, and his final ghastly destruction the delicate decrepitude of the ramshackle piecemeal cabin and the disgustingly evil and horrible character of the ghoul rival in more detail than any other EC artist I've seen. The delicate care given to wood grain in the cabin boards and to the horribly effective Retribution scene at the end make Haunt of Fear #27 a prized part of my collection.

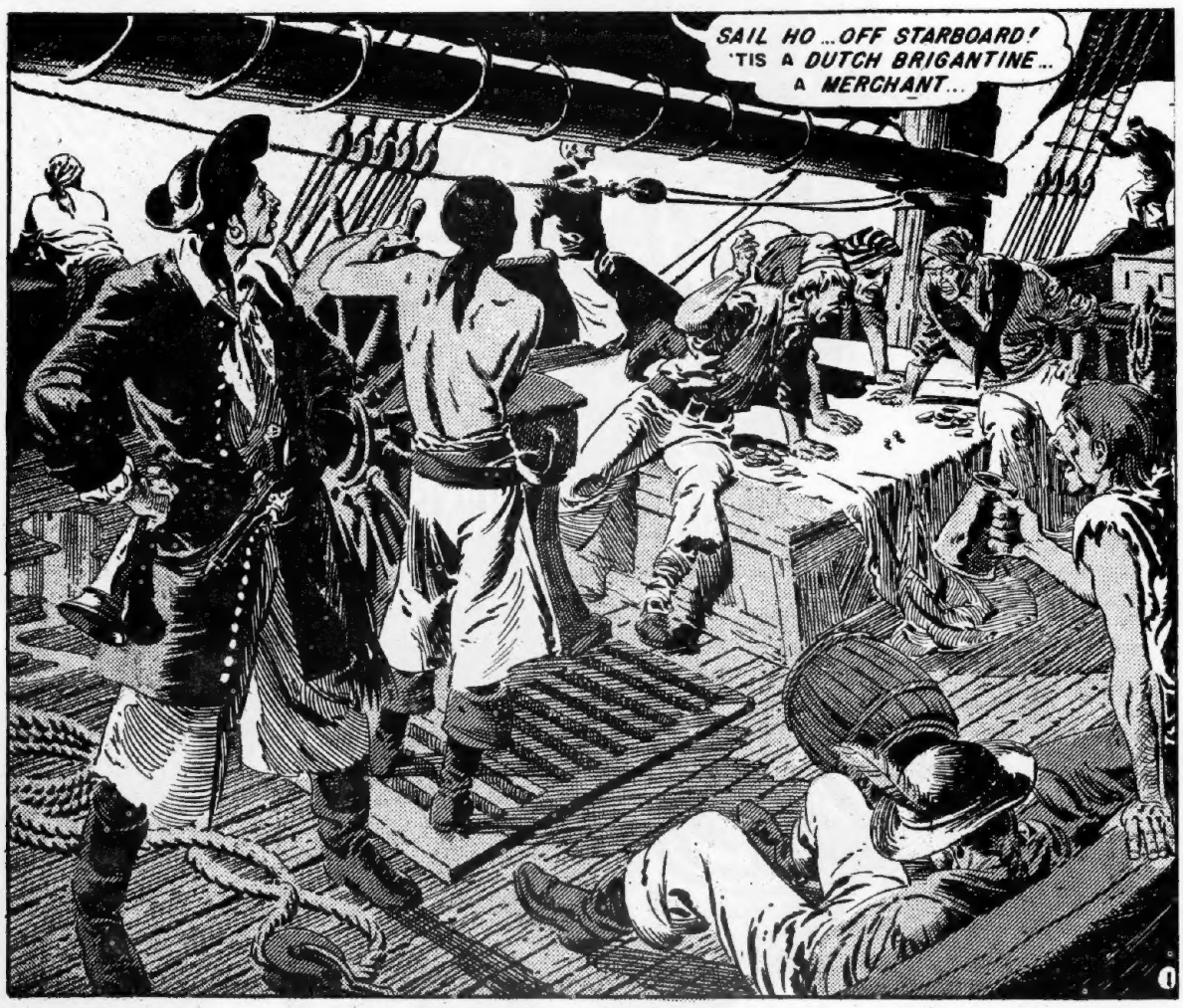
Crandall seems to have done more work for "Crime Suspenstories" than for any other EC, so it stands to reason that more than a small amount of glory would be therein evinced. He mastered "The Killers"in #19, "Mother's Day" in #21 and "The Firebug" in #26, in addition to my remaining two favorites "From Here To Insanity" in #18 and "Dogfood" in #25.

"Dogfood" is a masterpiece of terror set in a prison camp with dogs and an oppressive camp director. The cruelty and mad anxiousness of the facial expressions plus the grotesque snap ending make this another Crandall classic.

"From Here to Insanity" is exceptional in that there is very little action and therefor the artist was obliged to carry the story on artistic emotional impact. Briefly the plot deals with a lunatic holding an old woman hostage in her apartment. Crandall's old woman is every terrified elderly person clingly desperately to what little life is left them. The lunatic-startingly realistic--mercurial-running the gamut from frenzied fear to anxious lunacy, from moronic satisfaction to obscene blood lust. This issue is a must for Crandall fans.

The EC New Direction mags saw a bit of back sliding in quality for Reed Crandall.His Valor #3 "Debt of Honor" and #4"A Knight's Dream" were not up to the high standards of detail set in the Crime and Horror issues. "Tough Cop" in Impact #1 is good Crandall but not great Crandall. Extra #5 "Geri Hamilton" is a very good piece of art-the only redeeming feature of the book since the rest is a waste. Crandall was good at sea stories, so look at Piracy for quality Crandall. "Fit For A King" in Piracy #6 is the best I've seen in this vein.

In conclusion I want to say this article was not intended as a comprehensive checklist of Crandall material. It was written to aquaint new EC collectors with the best works of a sadly neglected EC artist. Remember any Crandall is good Crandall and good Crandall is great art.



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BASIL
WOLVERTON

Where EC Writers Got Their SF Ideas
or
Do Great Minds Tend to Think Alike?

-by Meade Frierson III

It is not the intent of this article to stir up litigation on old copyrights; rather, it is hoped that the statute of limitations has, over the past 14-16 years, laid everything to rest. The fact remains that, to my knowledge, the Weird Science and/or Fantasy publications acknowledged only the story ideas which came from either Ray Bradbury or Eando Binder but never admitted that anything else which they published was not completely original, despite startling similarities which will be pointed out later.

First, it may be of interest to set forth data on the acknowledged adaptations, where they were first published and where anthologized (see footnotes).

BY BRADBURY

Title in E.C.	EC Ish	Pulp Magazine and Date (books shown by notes)
*There Will Come Soft Rains	WF 17	(??) 1950 (1)
* The Long Years	WS 17	(??) 1951 (1)
Zero Hour	WF 18	Planet Stories, Fall, 1947 (2)
*Mars is Heaven	WS 18	Planet Stories, Fall, 1948 (3)
*King of the Grey Spaces	WF 19	Famous Fantastic Mysteries Dec.1943 (4)
*The One Who Waits	WS 19	Arkham House 1949 (5)
* I, Rocket	WF 20	(??) 1944
Surprise Package	WS 20	Super Science Stories, July, 1949
The Million Year Picnic	WF 21	Planet Stories, Summer,1946 (1)
* Punishment Without Crime	WS 21	Other Worlds, March, 1950 (6)
The Silent Towns	WF 22	(??) 1949 (1)
* Outcast of the Stars	WS 22	Super Science, March, 1950
The Flying Machine	WSF 23	(??) 1953 (7)
A Sound of Thunder	WSF 25	(??) 1952 (7)

Notes: (Books all authored by Bradbury unless editor is noted)

*- Also appear in comic form in Ballantine Book #U2142 "Tomorrow Midnight"

1- Also appear in "The Martian Chronicles" (Bantam).

2- Also appears in "The Illustrated Man" (Bantam).

3- Also appears in "Science Fiction Omnibus" edited by Bleiler & Dikty (Garden City 1952); "Shot in the Dark" edited by Merrill (Bantam); and "Worlds to Come" edited by Damon Knight (Gold Medal 1968).

4- Also appears in "The Science Fiction Galaxy" edited by Groff Conklin.

5- Also appears in "The Machineries of Joy" (Bantam).

6- Also appears in "Science Fiction Terror Tales" edited by Groff Conklin (Permabook 1955).

7- Also appears in "Golden Apples of the Sun" (Bantam)

BY BINDER

The Teacher from Mars	WSF 24	Thrilling Wonder Stories, Feb. 1941 (*)
I, Robot	WSF 27	Amazing Stories, Jan. 1939
Trial of Adam Link	WSF 28	Amazing Stories, July, 1939
Adam Link in Business	WSF 29	Amazing Stories, January, 1940

* - Also appears in "My Best Science Fiction Story" edited by Margulies & Friend (Merlin Press 1949).

Before proceeding, I wish to note that the conclusions reached below are the result of my own research and that no one on the EC staff has been contacted with regard to them.

In Weird Science #7 the lead story "The Monster from the Fourth Dimension" involves the appearance of a blob from the fourth dimension, the explanation that it is like a cross-section of a finger to people of a two-dimensional world, and a final effort to anchor it in the three-dimensional world. The protagonist is a farmer with a scientist brother who is killed in travelling to the fourth dimension to slay the creature. Using a newspaperman as protagonist instead and without successfully destroying the creature, Donald Wandrei's "The Monster from Nowhere" is similar in all other aspects; it was first published in the magazine, Argosy, in 1935 and it was quite accessible by May, 1951 (when WS7 was published) because it appeared in Groff Conklin's anthology, "The Best of Science Fiction" published by Crown in 1946 (and,I believe, available in paperback by 1950).

Weird Science #9 appeared in the Fall of 1951 with its second story entitled "The Martian Monster". In it Sobodno, a "martian", reveals himself to a boy and convinces him that his father is evil and should be killed by feeding him to the monster, Zato. It is really only the mother's lover disguised as Sobodno and, after killing the father so that junior can prate to the police about martians, he and the mother are appregended by the real Zato. You have only to substitute "Mr. Lupescu" for "Sobodno" and "Gorgo" for "Zato" and you have a yarn by Anthony Boucher entitled "Mr. Lupescu" which was published in Weird Tales magazine in 1945 but, more importantly, was reprinted in Judith Merrill's anthology "A Shot in the Dark" which was in paperback by January, 1950.

Weird Science #11 contained "Why Papa Left Home' which explains how a time traveller stranded in the past sires a son, then gets recalled by an automatic mechanism on his time machine; his boy grows up to become a time traveller stranded in the past who sires...EtC, EtC... It is a fairly standard theme and I'll not guarantee that it had not been worked over in the 1930's; however, prior to the January, 1952 printing date of WS 11 it is possible that Charles L. Harness' story, "Child by Chronos" was circulated in Fantasy and Science Fiction, which would serve to refresh imaginations about this theme. I cannot determine the exact publication date of this story; it has been reprinted in "The Best From Fantasy and Science Fiction--Third Series" (Doubleday 1954).

In Weird Fantasy #10 appeared "A Timely Shock" involving a man on a fishing trip who is transported through time, meets girl, falls in love, marries and then finds that he is in the future and that she has five husbands. Fritz Leiber's story "Nice Girl with Five Husbands" published in the April, 1951 issue of Galaxy could certainly have been read by that Fall. However, Mr. Leiber's story puts the hero through time and into contact with the girl and her husbands swiftly and then goes on, whereas EC's version stretches out the initial concept of accidental time travel and polyandry to make an entire story.

Weird Fantasy # 11 concludes with "The Thing in the Jar" wherein an aqueous life for,. disguised as a pond of water, dissolves animals and finally a man, is discovered by scientists, communicated with and tricked (by pouring alcohol into an isolated sample) into revealing its plans of conquest. The twist is that after destroying the body of the pond the scientists return to their lab to find the sample was dumped down the drain so that it may happily grow on till doomsday. Again, Conklin's anthology "The Best of Science Fiction" contains Ralph Milne Farley's "Liquid Life" originally published in Thrilling Wonder Stories in 1936. The animals which are consumed, the microphone communication with the organism, getting it drunk, etc. etc. are all parallel. A very clear-cut example.

They published Weird Fantasy #13 in May, 1952. At the time Groff Conklin's anthology "Omnibus of Science Fiction" has just been published by Crown. It contains a Ray Bradbury story called "Kaleidoscope" which had originally appeared in Thrilling Wonder Stories, October, 1949. In WF 13 appears "Home to Stay" which turns upon a boy making a wish that his spaceman-father would come "home to stay" and making that wish upon a shooting star which is actually his father burning to a crisp in the atmosphere after his ship exploded. Ray's tale merely gives the impressions of, and communications between, the helpless spacemen after their ship has exploded too close to earth and concludes with the making of a wish by a child on a shooting star, although there is no connection between the wisher and the spaceman up there dying. I readily acknowledge improvement on the theme by the people at EC.

There is probably not as much borrowing invoved in "He Who Waits" in Weird Fantasy #15; it could have been inspired by "The Kelpie" by Manly Wade Wellman, first published in Weird Tales in 1936 but reprinted later in Avon Fantasy Reader #12. Again, if the E.C. staff owes anything to the prototype story, their adaptation is far superior.

Not to leave Conklin's "The Best of Science Fiction" without a final kudo, if indeed imitation is the highest form of flattery, it must be noted that a rather inferior (for an EC) "Divide and Conquer" in Weird Science #6, in which a scientist uses a serum (which makes any organism split into two equal half-sized twins) first, to thwart his cheating wife in her attempt on his own life and second, to punish and kill a thousand tiny duplicates of her, could only have been suggested by "A Scientist Divides" by Donald Wandrei which was reprinted in the anthology. The Wandrei story contains such a good ending that a closer rendition in the comic form would have been a superior achievement for the gang at 225 Lafayette Street.

And they were not concerned with close renditions as the following amply illustrates: "Chewed Out" must have appeared in a 1951 issue which I do not have, but the story is reprinted in Ballantine Book #U2140 "Tales of the Incredible". The story is of a youth in Arkansas who has contacted aliens by radio and, under the supervision of the army (depicted by an amusing stereotype general) attempts to guide the alien spaceship in for a landing; the ship does not appear and the aliens describe in their radio messages landing in an unwholesome place and being destroyed by monsters; a tiny spaceship is discovered in the general's mouth, having landed in the sauerkraut before he ate his hot dog. Miss Katherine MacLean left out the general but added television con-

tact with the aliens which afforded a shrewd reporter on the scene with a clue to the nonappearance--the rapid movement was compatible only with microscopically small size. The story "Pictures Don't Lie" was published in the August, 1951 issue of Galaxy and reprinted later by Avon in a book of her stories called "The Diploids". If an 1951 issue of WS or WF did carry the story so close to the time of the Galaxy story, it constitutes a most amazing display of gall.

These remaining stories appear to be "inspired" by some standard works which are yet to be completely identified.

The Duplicates (WF 9)	One girl has two lovers so they "share" her by making duplicates, but these age too quickly.
Spawn of Mars (WF 9)	Woman marries martian who uses hypnotic shield; glimpses his true appearance when killed in wreck; while recovering from her own injuries, she learns she is pregnant (yech)
The Secret of Saturn's Ring	Moon and planets(?) are spores, just hardened shells over giant bacterial organisms.
The 10th at Noon (WF 11)	Scientists send camera through time machine, catch picture of atomic destruction in near future.
Skeleton Key (WF 16)	Archaeologists unearth dinosaur; one takes time trip into past at nearby lab, doesn't return; other finds his skull in belly of dinosaur skeleton.
Counter-Clockwise (WF 18)	Alien ship lands, pilot is killed; ship is used to go to planet where revolution is backward; earth pilot (mutated) lands ship, is killed,EtC.
The Automaton (WF 20)	Man tries desparately to kill himself but the totalitarian state keeps repairing & reviving him, finally as an indestructible robot.
The Freaks (WF 22)	Freak show operators are kidnapped for alien freak show.
The Slave of Evil (WS 9)	Android is aware of evil purposes to which he is being put, commits suicide.
They Shall Inherit (WS 14)	Atomic pile leaks; rats display greater intelligence; time explorers discover that mutant rats control the future.
Disassembled (WS 18)	Mechanical aliens lay a human out in schematic to see what makes him "tick"
Two's Company (WS 21)	Space wreck refugee defeats rescue attempt because of an imaginery(?) alien companion.
The Headhunters (WS 22)	Microcosmic crusaders are used to war on parasites within the human body

Barri
Wrightson

JONES
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DON ROSA